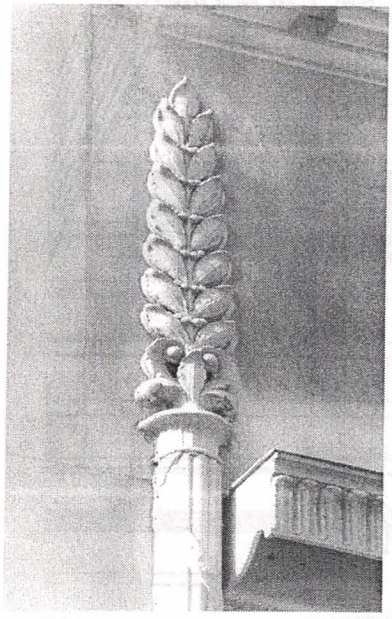
LANDMARK DESIGNATION REPORT



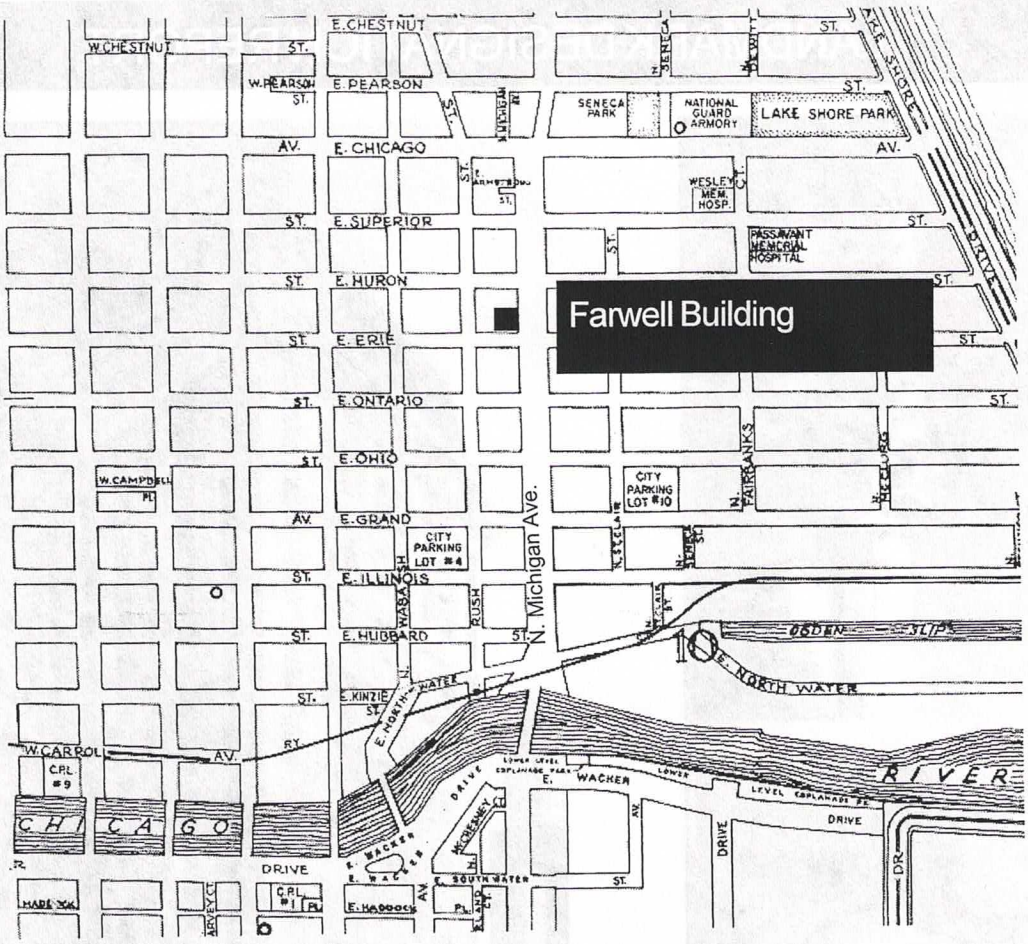
Farwell Building

660-664 North Michigan Avenue

Preliminary Landmark recommendation approved by the Commission on Chicago Landmarks, April 4, 2002

CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Planning and Development
Alicia Mazur Berg, Commissioner



Above: The Farwell Building is located at the intersection of North Michigan Avenue and Erie Street in Chicago's Near North Side.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.

FARWELL BUILDING

660-664 North Michigan Avenue

Built: **1927**
Architect: **Philip B. Maher**

The Farwell Building on North Michigan Avenue is an important surviving building from the 1920s, the earliest period of development for the "Magnificent Mile." Epitomizing elegance and luxury, the "Roaring Twenties" ushered in an age of exuberant growth in Chicago—especially on North Michigan Avenue, where the creation of a commercial shopping district of elegant hotels, specialty shops and refined office buildings was encouraged by the 1909 *Plan of Chicago* and the completion of the Michigan Avenue Bridge in 1920. With staggering speed almost three dozen major buildings were constructed or remodeled along the 14-block stretch of newly-widened North Michigan Avenue during the nine years that preceded the 1929 stock market crash. Of these, only 15 remain, including the Farwell Building.

As early as 1888, politicians, businessmen and other interested parties in Chicago grappled over plans for redeveloping what was then Pine Street into a fashionable boulevard. After decades of debate, a clear vision emerged, and the street was shaped by a series of plans prepared by architects Daniel H. Burnham and Edward H. Bennett (the 1909 *Plan of Chicago*) and property owners (the *North Central Business District Association Plan* of 1918). In the spirit of the grand Parisian boulevards, North Michigan Avenue was to be a magnificent "carriage street" for a city that increasingly saw itself as "Paris on the Lake." The avenue would feature monumental vistas in the siting of buildings that would match, if not surpass, its counterparts in New York and Paris in both quality and style.

Located at 660-64 North Michigan Avenue, the eleven-story Farwell Building exemplifies the work of Chicago architect Philip B. Maher. Its simplified French-inspired design, luxurious building materials, finely detailed Classical- and Art Deco-style ornamentation, and outstanding craftsmanship epitomize the social prestige that characterized the fashionable boulevard. Faithful to

the spirit of Burnham's *Plan of Chicago*, the prominence and design of the Farwell Building underscored the refined visual character of North Michigan Avenue.

Incorporating two levels of luxurious shops at its base, the finely detailed Indiana limestone office building rose an additional nine stories to a distinctive mansard-roofed top. In both its high-quality design and its use, the Farwell Building contributed to the development of North Michigan Avenue as a chic boulevard of exclusive offices, clubs, shops and hotels. It remains one of the avenue's few buildings from this historic era and is an excellent example of the finely-scaled and detailed architecture that graced the avenue during this significant period of development.

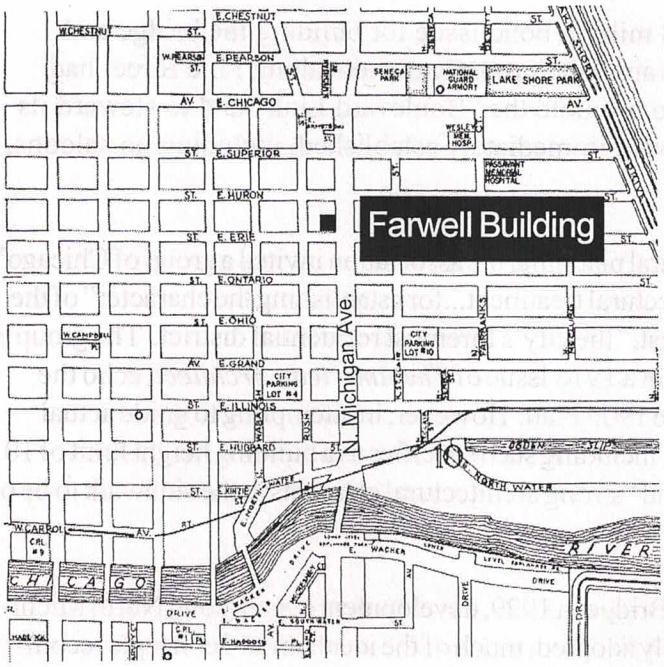
Early Development of North Michigan Avenue

Soaring land prices during Chicago's economic boom of the 1880s, combined with a congested gridiron street plan, encouraged the city's architects, developers and planners to dream of a new grander Chicago. These dreams were fed by the resounding success of the World's Columbian Exposition of 1893, when the "White City" thrust Chicago into the international spotlight. The Fair's Chief of Construction, Daniel H. Burnham, demonstrated that through order, beauty and advanced planning a city could be transformed.

Captivated by the possibilities, Chicago's businessmen, including Arthur L. Farwell (1863-1945), the developer of the Farwell Building, envisioned North Michigan Avenue as a connector between the Loop, which remained the city's main business district, and the "Gold Coast," the city's most fashionable residential neighborhood, located between Oak Street and North Avenue west from Lake Michigan. Many of the early urban designs for the city acknowledged the advantage of extending Michigan Boulevard, the great center of cultural activity facing Grant Park, north from Randolph Street to the Chicago River, and ultimately up to Lake Michigan at Oak Street.

In order to achieve this objective, the counterpart to Michigan Boulevard on the north side of the river—Pine Street—would require a massive transformation. Bordered on the east by Lake Michigan landfill and on the west by a mix of land uses, Pine Street was a narrow street with a mix of residential and commercial buildings. However, recognizing the street's potential, architects and developers proposed plans to reinvent the street based on the grand imperial avenues of Europe, particularly those created in Paris by Baron Haussmann for Napoleon III, such as the Champs Elysees.

Throughout the 1880s a variety of plans were considered to extend Michigan from Randolph to the river as a grand two-level boulevard. According to these plans the lower level would be used for heavy wagons and deliveries, while the upper level would be reserved for carriages and pedestrian promenades. A mix of proposals were offered in the next decade, including one that opted for a roadway tunnel to connect "lower" Michigan Avenue with a widened Pine Street. It would have been like no other tunnel: "A thing of beauty, decorated with mural carvings and statues in full relief." While these early ideas were not implemented, they did set the tone for the future development of Pine Street into fashionable North Michigan Avenue.



Above: The Farwell Building is an eleven-story building designed in a combination of the French Classical Revival and Art Deco architectural styles.

Left: The building is located on North Michigan Avenue in the Near North Side community area.

In 1906, Chicago architect Daniel H. Burnham was commissioned to create a comprehensive plan of Chicago. Released in 1909 under the auspices of the Commercial Club of Chicago, the *Plan of Chicago* called for, among other things, a grand reordering and expansion of the city's transportation and street system. One of its priorities was the creation of North Michigan Avenue.

Aided by his assistant Edward Bennett, Burnham had no doubt that once freed from the confines of the Loop, Chicago could emerge as a city so grand that it would rival New York and Paris. In the *Plan of Chicago,* Burnham and Bennett proposed a monumental double-leaf bascule bridge over Michigan Avenue and a newly widened Pine Street. The influence of Haussmann's design for the Champs Elysees is evident in the *Plan*'s watercolor illustrations by Jules Guerin. Although Guerin's rendering of a widened North Michigan Avenue depicts a series of imaginary buildings with uniform cornice heights, the main impact of the image is its depiction of the avenue's grand sweep, terminated by the Water Tower.

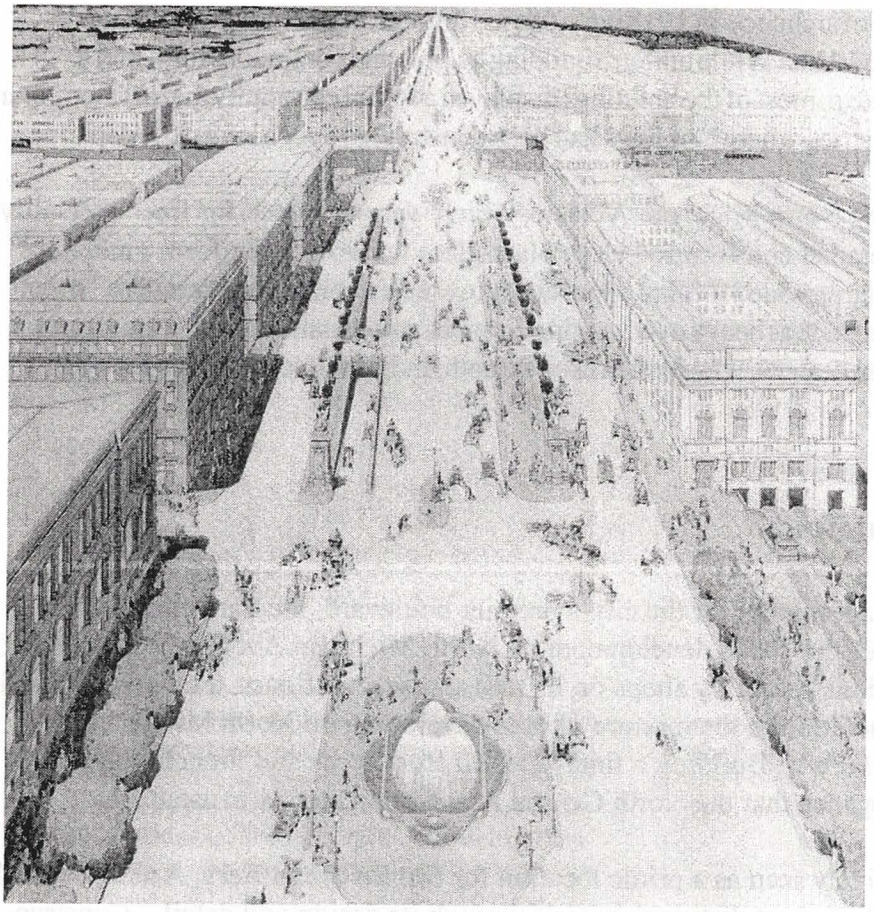
The publication of the *Plan* was followed by an elaborate publicity campaign, and by 1911 the Chicago Plan Commission had proposed a two-level "Boulevard Link" that would stretch six blocks, from Lake to Ohio Streets. A monograph, *Creating a World Famous Street*, was published by the Commission, in which chairman Charles Wacker noted:

> *Surely Chicago is entitled to one decent, wide, respectable street unencumbered by cross-traffic, high-grade in every way, as is upper Fifth Avenue in New York.... It is a libel upon the common sense of Chicago to suppose for a moment that a business thoroughfare as fine as Michigan Avenue is between 12th and Randolph Streets–possibly the most magnificent thing in the world–should be obligated to halt at an impregnable, narrow gap at Randolph Street.*

In 1913, Chicago voters approved a $3.8 million bond issue for building the bridge and widening Pine Street to a boulevard. Meanwhile, property owners along Pine Street had founded the North Central Association to promote the "Boulevard Link" and to steward its development. Limitations on land uses were immediately established, including no saloons, laundries, or automobile showrooms.

Also, in an attempt at community architectural planning, the association invited a group of Chicago's most noted architects to develop an "architectural treatment...for establishing the character" of the street between the Loop and the "Gold Coast," the city's foremost residential district. The group's recommendations, which were published in a 1918 issue of *The American Architect*, echo the street configuration and spaciousness of the 1909 Plan. However, in attempting to guide actual development, the 1918 Plan is less abstract, including such specifics as a building height limit of 10 stories, a uniform balcony line at 36 feet, and "strong architectural elements at the sidewalk to be of uniform artistic and commercial value."

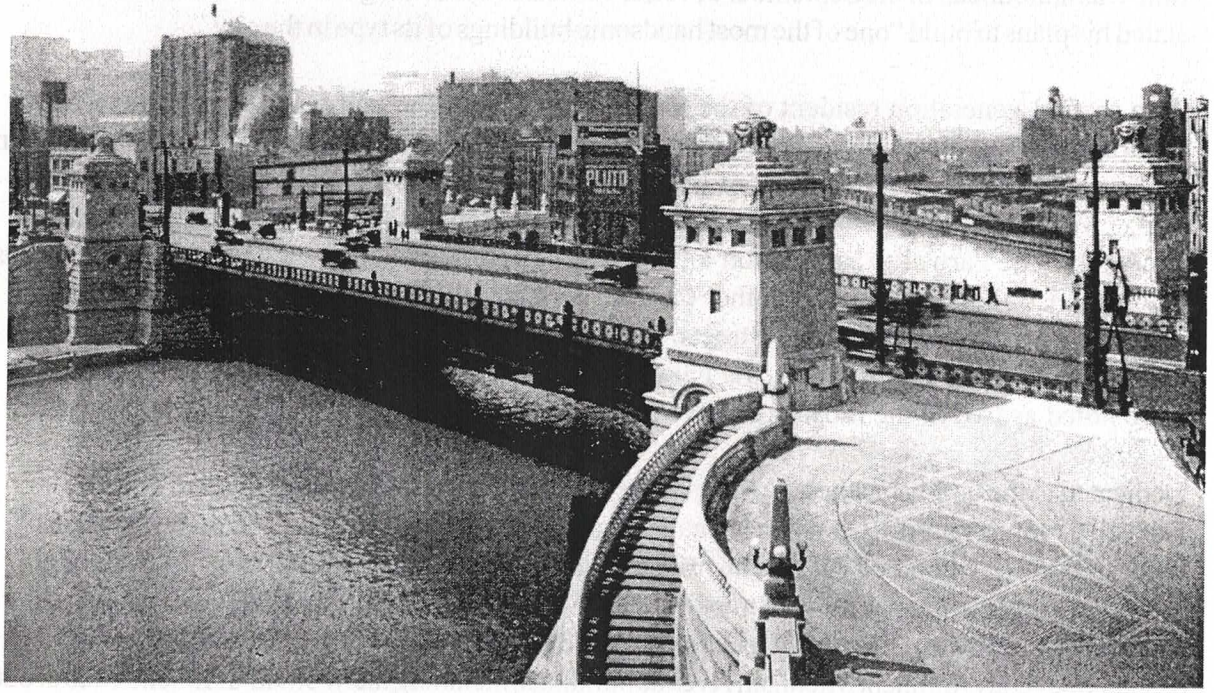
With the opening of the Michigan Avenue Bridge in 1920, development began along North Michigan Avenue. Although no plan was formally adopted, much of the idealism and concepts recom-



North Michigan Avenue, the location of the Farwell Building, was conceived in the early 1900s as an important part of the 1909 *Plan of Chicago.*

Left: A rendering by famed artist Jules Guerin, published as part of the *Plan*, which shows the proposed boulevard from a vantage point at Randolph Street.

Below: The construction of the Michigan Avenue Bridge in 1920 made possible the creation of the fashionable commercial boulevard that North Michigan Avenue became in the 1920s.



mended by the committee of architects in 1918 were carried through in many of the buildings constructed throughout the 1920s. While uniform building heights and continuous third-story balconies were not adhered to, most of the buildings displayed a visual continuity that set them apart from the Loop business district, where buildings had been constructed over a long period of time.

The new storefronts along North Michigan Avenue, which were designed for finer speciality shops, were elegantly detailed and featured large plate-glass windows. Uniform guidelines suggested by the committee provided the rare opportunity to create a continuous "modern" street frontage. Old conventions, such as heavy overhanging cornices and ornamentation, were largely replaced by more European designs, which often used smooth, Indiana limestone facades with elegant detailing.

The Farwell Building

Intended as a first-class adornment for the city's premier boulevard, the Farwell Building embodied the character of the 1920s development on North Michigan Avenue. As an office building featuring luxurious speciality shops on its first and second floors, the Farwell Building was an appropriate addition to the mixture of uses developing on North Michigan Avenue. Additionally, the Farwell Building's finely crafted storefronts and French-inspired design epitomize the elegance that the North Central Association sought to establish.

Since the avenue was widely seen as a prime location for fashionable offices, Arthur Farwell recognized that his building must distinguish itself through its design and detail. Construction was announced in the September 5, 1926, edition of the *Chicago Tribune* when Farwell stated his plans to build "one of the most handsome buildings of its type in the city."

As a second-generation resident of the Gold Coast, Arthur Farwell had a strong interest in ensuring the highest-quality development on North Michigan Avenue. Farwell's father, John V. Farwell (1825-92), the founder of one of the city's earliest wholesale dry goods companies, J.V. Farwell Company (established in 1864), was one of the area's most prominent residents. The Farwells' association to the Gold Coast neighborhood dates to the early 1880s when John V. Farwell and his brother Charles Farwell built neighboring mansions at the intersection of Pine and Pearson Streets. Described in a guidebook to Chicago published during the World's Fair of 1893, the Farwell brothers' impressive Queen Anne-style houses were noted as two of the most expensive residences in the city.

Dedicated to the family business, Arthur Farwell served as vice-chairman of the board of J.V. Farwell Company until 1925 when it was purchased by Carson Pirie Scott & Co. With the proceeds of the sale, combined with a loan from the Northwestern Mutual Life Insurance Company, Farwell was able to finance the construction of the Farwell Building. Committed to developing an elegant building for this prominent location, he hired architect Philip B. Maher, who had already designed several prominent Michigan Avenue buildings, including the Woman's Athletic Club at 626 N. Michigan Ave. (designated a Chicago Landmark in 1991).

In this photograph from 1930, the Farwell Building's sleekly vertical design contrasts with small-scale buildings that reflect the neighborhood's original character as a low-rise residential and commercial neighborhood.

Within six months of its completion, the Farwell Building was apparently a great success with an eighty percent occupancy rate, and it was on target to achieve its goal of one hundred percent occupancy by May of 1928. A 1928 advertisement in the *Chicago Central Business & Office Building Directory* touted the building's "unique architectural charm, substantial construction" and its strategic location "at the very center of the near North Central District."

Attracted to the fashionable character of the Farwell Building, early tenants included art studios, publishers, graphic art designers, interior decorators, architects and fashion designers. Two exclusive speciality stores, Carlin Comforts Inc. of New York and the Burdick Company, were the first occupants of the building's prominent retail space fronting Michigan Avenue. Specializing in hand-crafted ivory and pewter jewelry boxes and "boudoir" accessories, Carlin Comforts chose the building's elegantly detailed ground level as a showcase for its Chicago boutique. In the second-story retail space, the Burdick Company, a producer of innovative health products, sold electric-light bath devices called "therapeutic bath cabinets" to wealthy clients seeking home health treatments.

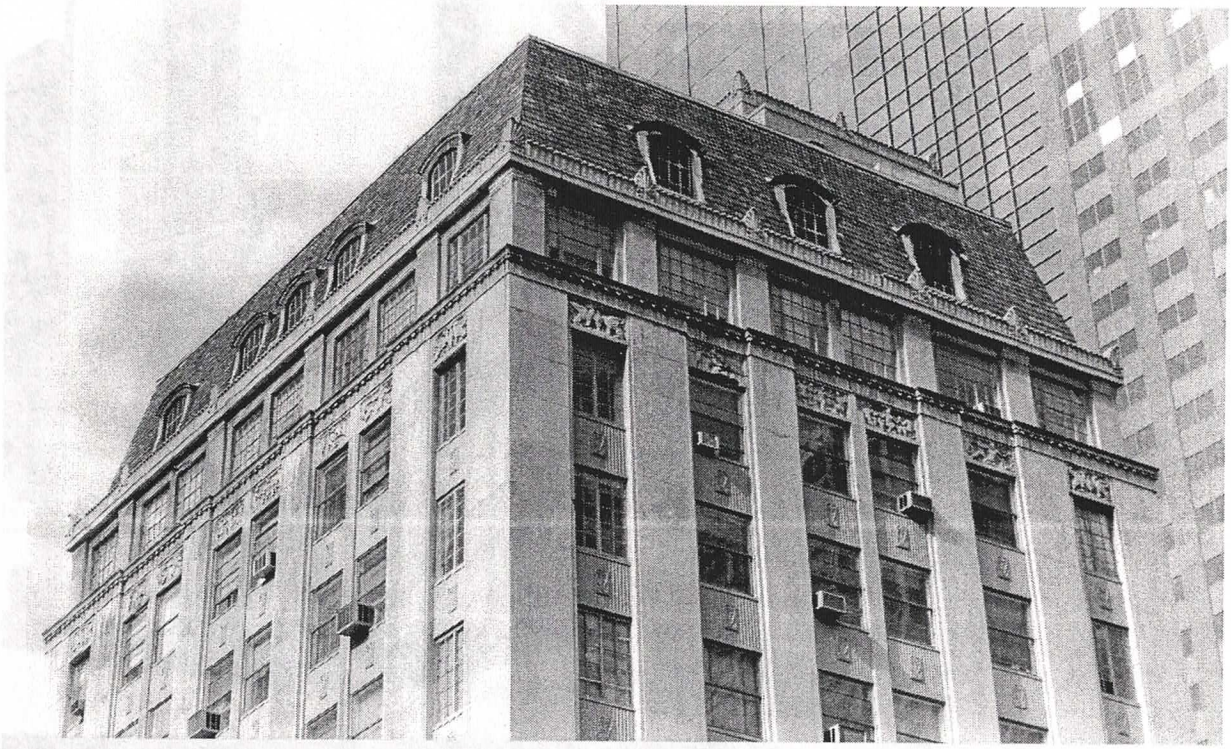
Upon its completion, the Farwell Building was awarded in 1928 the Gold Medal of the Lake Shore Trust & Savings Bank Competition by the Chicago Chapter of the American Institute of Architects and the Illinois Society of Architects. Considered the "most distinctive building constructed in the Near North Side community in 1927," the Farwell was hailed for its "remarkable degree of good architectural design, a well worked plan, and a fine use of materials on the part of the architect." Calling the building "distinctive and outstanding among its peers," the jury attributed the high quality design to Philip Maher's mastery of architectural styles.

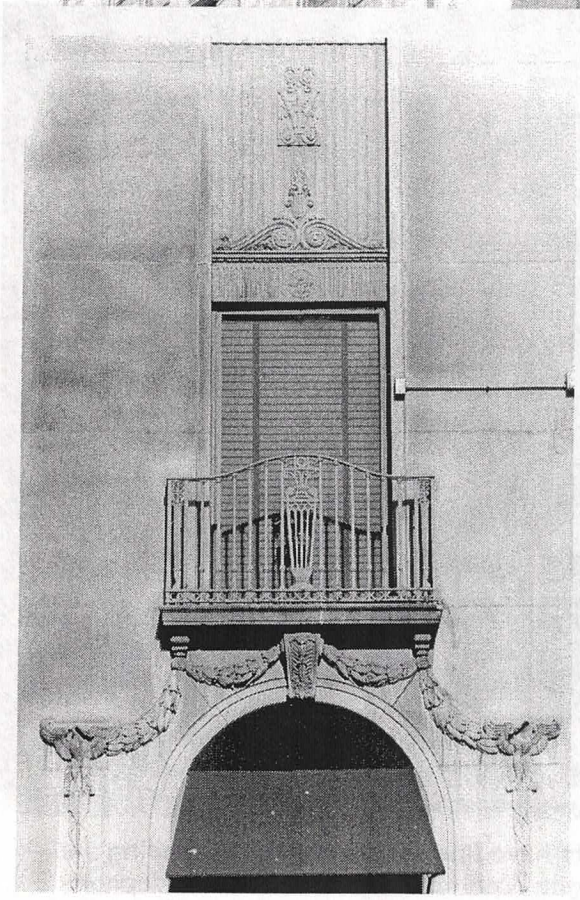
Building Description

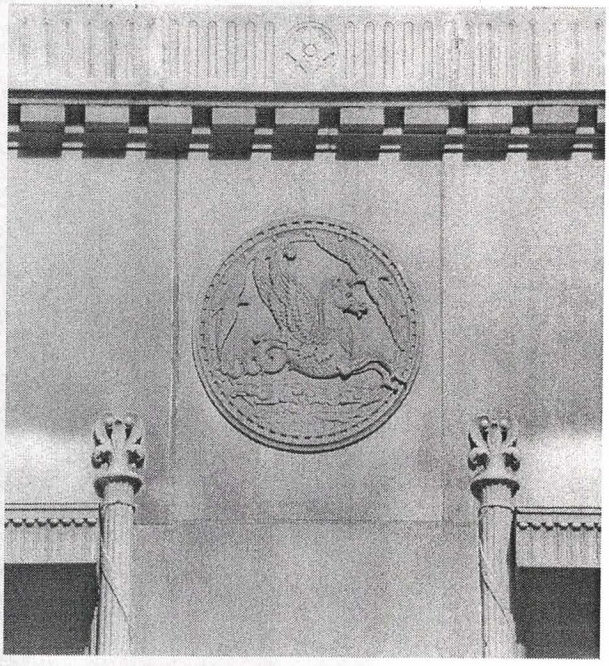
Architectural historian John Stamper, author of *Chicago's North Michigan Avenue*, called the Farwell Building "an unusually good example of French-inspired architecture used to create an elegant setting for offices and exclusive shops." The building is a finely crafted combination of the French Classical Revival and Art Deco styles, a combination most often used in Chicago during the 1920s for elegant shops and clubs. It combines the sleek verticality and geometric crispness of outline associated with Art Deco-style high-rises with gracefully-detailed Classical ornament. The building's mansard roof, based on Second Empire-style buildings built in late-nineteenth-century Paris, caps the building with French elegance.

The eleven-story building takes advantage of its prominent corner lot by occupying its entire site, approximately 60 feet on North Michigan Avenue and 75 feet on East Erie Street. Anchored by a two-story base detailed with Classical-style ornament, the building's strong vertical lines of piers rise to a stepped-back upper level ornamented with its mansard roof.

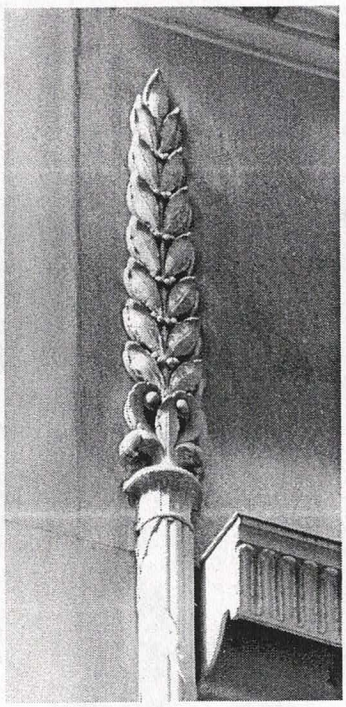
The Michigan and Erie facades, clad in smooth-faced Indiana limestone, are characterized by symmetry and framed by solid corners. A strong sense of verticality is imparted by projecting piers

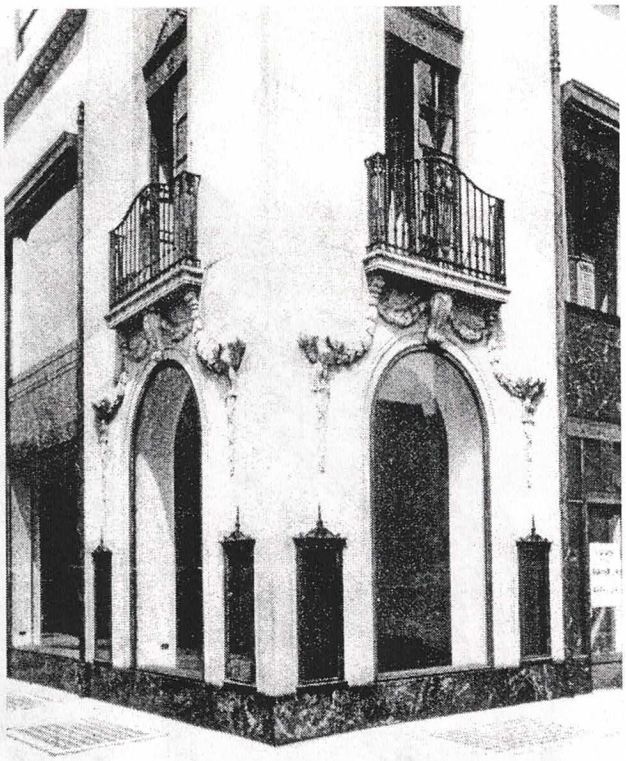






The Farwell Building combines Classical-style ornament, including finely carved medallions (above) and decorative swags draped from a wrought-iron balcony (left), with a visually promient mansard roof (top), based on those found on late-nineteenth-century Parisian buildings.





The Farwell Building's storefronts have fine stone and metal detailing and remain remarkably intact. Top right: A photo from 1928. Bottom: A photo from February 2002. Top left: A metal finial attached to the second-floor window surround.

between recessed windows and spandrels. Architectural historian Alice Sinkevitch, writing in the *AIA Guide to Chicago*, described these piers as giving a "strong Art Deco feeling" to the building.

Each vertical "ribbon" of windows is accentuated by cast-stone panels featuring Classical-style figures and other motifs. Cast-iron window spandrels incised with Classical-style details are recessed from the wall surface. Windows are a combination of double-hung and casement windows.

A band of refined Classical ornament decorates the top of the tenth floor and provides a visual transition from the Farwell Building's "modern" base to its grand Parisian-style mansard roof. Prefigured in Jules Guerin's 1909 rendering of North Michigan Avenue for the *Plan of Chicago*, which depicted a number of buildings with similar roofs, the building's mansard roof reflects the continental influences of Maher's design. Covered with slate, the roof is pierced with large copper-clad segmental-arched dormers.

At the building's base, Maher provided visual interest for the building's retail spaces through numerous Classical-style details, including limestone medallions, an ornamental limestone sill, and round-arched main entrances punctuated with carved limestone festoons. The main entrance for the office building was located at the north end of the Michigan Avenue facade with bronze doors and fixtures, while identically configured and detailed display windows were placed on either side of the Michigan-Erie corner. To incorporate additional visual drama at the entrances and corner display windows, Maher included ornamental iron features such as display cases and wrought-iron balconies for the corner second-floor windows.

In accordance to the plans to create a grand thoroughfare of chic shops, the Farwell Building's lower two stories featured distinctively designed retail spaces. Consisting of dramatic plate-glass display windows framed by deep green marble panels, Maher designed the two-story retail spaces to function independently of the offices on the upper floors. Storefront windows and entrances were elegantly trimmed in lustrous bronze.

Storefronts on the first and second floors have been remodeled since the building was constructed changing the original design. Display windows at the second level remain true to the original character. Signage cabinets have been installed over the horizontal band of marble above the ground level shop windows. Additionally, the first-floor display windows and entries on the Michigan Avenue facade have been partially remodeled.

The Farwell Building's elegant combination of the French Classical Revival and Art Deco styles is not common in Chicago, where 1920s-era high-rises and commercial buildings more often were designed in the Gothic Revival style or in a more vertical, streamlined version of the Art Deco. The closest buildings to the Farwell Building in terms of style are the Blackstone Hotel and Theater, designed in 1908 and 1911 respectively by Marshall and Fox, and the Woman's Athletic Club, built in 1928 and designed by the Farwell's architect, Philip Maher. (All three are designated Chicago Landmarks.)

PHILIP B. MAHER

Born in Kenilworth, Illinois, **Philip Brooks Maher (1894-1987)** designed numerous buildings on North Michigan Avenue that would visually establish the character of that street as a fashionable grand boulevard. His flair for creating refined, cosmopolitan buildings in a range of historical styles is evidenced by his distinctive commissions for North Michigan Avenue, including the Woman's Athletic Club.

Maher studied architecture at the University of Michigan under his father George W. Maher, the famed Prairie School architect. Upon graduation Philip Maher traveled to Europe where he found inspiration in the classically-influenced architecture that had transformed Paris during the second half of the nineteenth century. As an ensign in the United States Navy stationed in Paris during World War I, Maher continued his informal study of the dignified modern architecture of France. Following the war, Maher returned to Chicago and began his architectural practice in partnership with his father.

In 1924 Philip Maher established his own firm. Attracted by the enormous potential of rapidly developing North Michigan Avenue, Maher located his office one-half block off the boulevard at 157 East Erie Street. While his first projects were primarily residential commissions for wealthy clients in various suburban North Shore communities, larger projects including the Chicago Town and Tennis Club and the Glencoe Women's Club began to establish Philip Maher as a capable architect. However, Maher's preeminence as an architect was not realized until the development of North Michigan Avenue provided a grand promenade that called for a sophistication of design that Maher could provide.

In 1926, Maher undertook a series of major commissions for a variety of projects on North Michigan Avenue in rapid succession. In just three years Philip Maher completed six notable designs for the boulevard, including the Farwell Building; Malabry Court (671-75 N. Michigan, 1926-28); Decorative Arts Building (620 N. Michigan, 1926-28); Woman's Athletic Club (626 N. Michigan, 1928); the Jacques Shop (545 N. Michigan, 1928); and the Blackstone Shop (669 N. Michigan, 1929). Of these, only the Farwell Building and Woman's Athletic Club remain, attesting to the enduring quality of Maher's architecture.

In addition to Philip Maher's North Michigan Avenue commissions, several other commercial and residential buildings by Maher have been recognized for their high-quality design. Maher's best-known residences are the cooperative apartment buildings at 1260 and 1301 North Astor Street, completed in 1931 and 1928. Sponsored by some of Chicago's most influential citizens, including Potter Palmer, John Winterbotham and J. Sterling Morton, the luxurious Art Deco co-op at 1301 North Astor was met with such great success that plans for its companion building were immediately undertaken. Both buildings are included in the Astor Street Chicago Landmark district designated in 1975.

Philip Maher's mastery of a wide range of architectural styles is evidenced by his Art Moderne-style Illinois Automobile Club building (1936) at 2400 South Michigan Avenue. An important automo-

Above: Philip Maher, the architect of the Farwell Building, designed six buildings for North Michigan Avenue during the 1920s. Below: The Woman's Athletic Club (designated a Chicago Landmark in 1991) was built the year after the Farwell Building (seen to the right in the photograph). Left: Maher also designed two Art Deco-style cooperative apartment buildings at 1260 and 1301 N. Astor St., within the Astor Street Chicago Landmark District.

bile-related building amidst what was once Chicago's largest concentration of auto showrooms, the building is a contributing building in the Motor Row District, designated a Chicago Landmark in 2000. Maher's later career also included public buildings such as the City Hall of Gary, Indiana, hospitals for the State of Illinois, college buildings, public housing and the Stuart Municipal Building in Kenilworth, Illinois. As a respected member of the American Institute of Architects, Maher was named a Fellow in 1940.

Recent Years

In 1987 the Farwell Building became the home for the Terra Museum of American Art, which renovated the interior to house its offices and collections. The architecture firm for the renovation was Booth Hansen & Associates. Today the Farwell Building retains its retail space on the ground level, while the remaining floors are used for gallery space and museum offices. The Terra Museum also occupies the building immediately adjacent to the Farwell Building. Located at 666 N. Michigan Avenue and originally known as the Helene Curtis Building, the five-story structure was refaced in marble and completely rebuilt to serve as the museum's main entrance hall and central atrium. (It is not included in this Chicago Landmark designation.) The Farwell Building and the building at 666 N. Michigan are connected by means of interior curved ramps.

In addition to being documented as a significant building by the Chicago Historic Resources Survey (1996), the Farwell Building is recognized for its architectural distinction in John W. Stamper's *Chicago's North Michigan Avenue* and the *AIA Guide to Chicago Architecture*, edited by Alice Sinkevitch. Architectural drawings for the building are located in the architecture collection of the Chicago Historical Society.

Criteria For Designation

According to the Municipal Code of Chicago (Sect. 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission in determining whether to recommend that the Farwell Building be designated as a Chicago Landmark.

Criterion 1: Critical Part of the City's Heritage

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.

- The Farwell Building is a significant surviving building from North Michigan Avenue's original 1920s development establishing the street as a Parisian-style commercial boulevard of fine stores, fashionable hotels and first-class office buildings.

- The Farwell Building exemplifies the quality of architecture called for in Daniel H. Burnham's *1909 Plan of Chicago*, which called for an orderly, grandly scaled city of finely crafted, Classical-style buildings.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- An excellent example of French-inspired architecture, the Farwell Building is a twentieth-century combination of Classical- and Art Deco-style architecture.

- The Farwell Building's luxurious building materials, finely detailed Classical- and Art Deco-style ornamentation, and outstanding craftsmanship epitomize the commercial and social prestige that characterized North Michigan Avenue from its earliest years of development.

- The Farwell Building displays significant and distinctive detailing and craftsmanship, including ornament in stone and metal. Its slate-covered mansard roof is a visually distinctive physical feature that reflects the European influence on Maher's work and the development of North Michigan Avenue.

Criterion 5: Important Architect

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, State of Illinois, or the United States.

- Philip B. Maher is a significant twentieth-century Chicago architect who designed distinctive works in a variety of styles, including the Classical, Art Deco, and Art Moderne styles.

- Through his mastery of design, Maher shaped the visual character of North Michigan Avenue during its earliest period of development in the 1920s. Maher completed six major commissions on the avenue, including the Woman's Athletic Club, designated a Chicago Landmark in 1991.

- Working in a wide range of architectural styles, Philip Maher designed a variety of significant commercial and residential buildings throughout Chicago. Maher's buildings include contributing structures in the Astor Street, Jackson Park Highlands, and Motor Row Chicago Landmark Districts.

Integrity Criterion

Its integrity is preserved in light of its location, design, setting, materials, workmanship and ability to express its historic, community, architectural, or aesthetic interest or value.

The Farwell Building retains excellent integrity and has experienced few changes to its exterior. The building's Indiana limestone exterior and refined ornament remains virtually unchanged from its 1927 appearance. Minor alterations have occurred at the building's retail base. These changes include doors and the addition of awnings and flourescent sign cabinets over first-floor shop windows.

Significant Historical and Architectural Features

Whenever a building is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its evaluation of the Farwell Building, the Commission staff recommends that the significant features be identified as:

- the south and east elevations, including rooflines, of the building; and
- the finished returns, including rooflines, of the roof on the north and west elevations.

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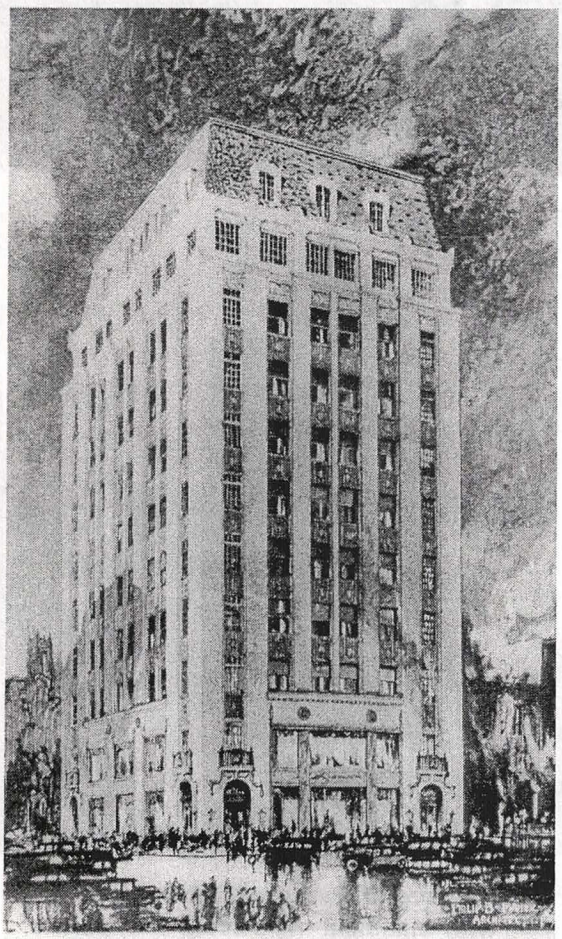
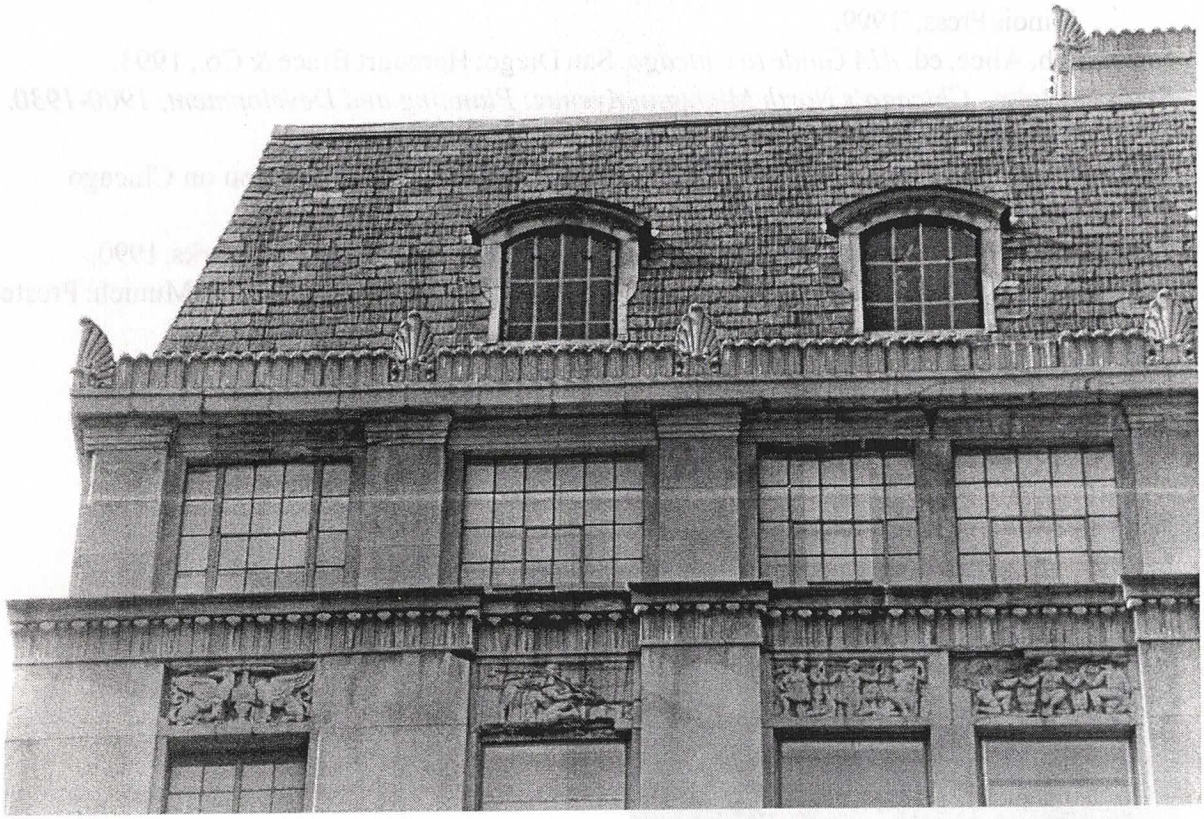
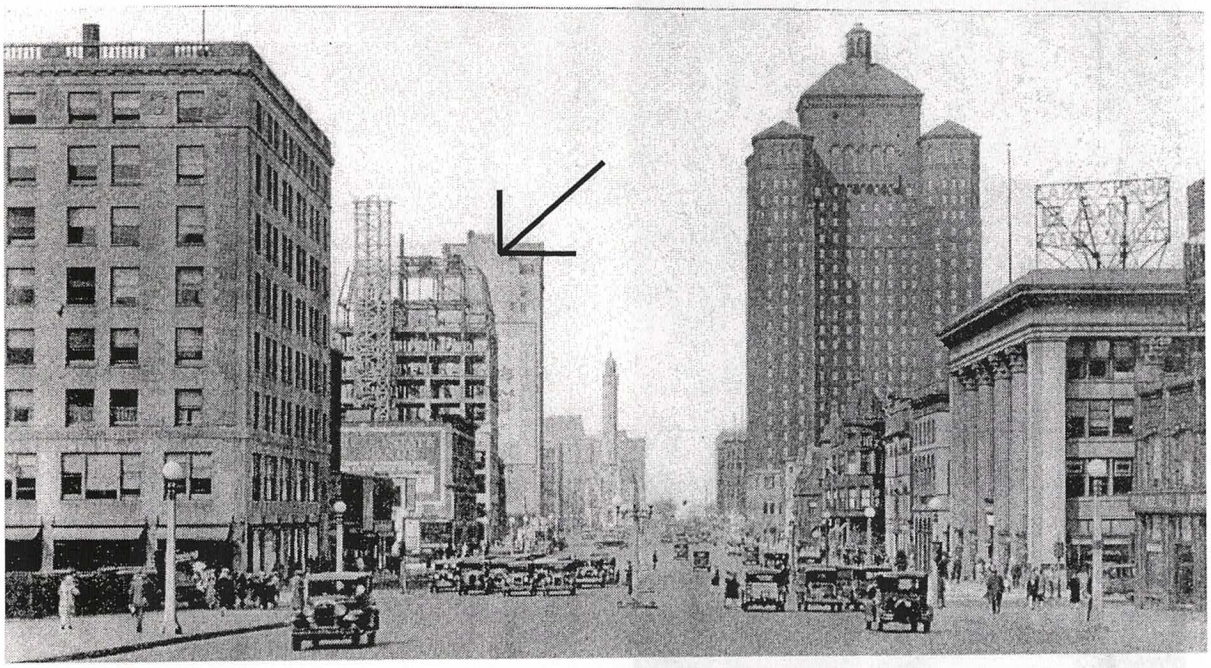


SHOP & OFFICE BUILDING FOR MR. ARTHUR L. FARWELL
ERIE ST. & MICHIGAN AVE., CHICAGO, ILL.
Philip B. Maher, Architect, Chicago

A rendering of the Farwell Building at the time of its construction in 1927.





Above: This photograph from 1926 shows the Farwell Building under construction (arrow). Top: The building's distinctive roofline is ornamented with Classical-style sculptural panels and mansard roof.

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Illustrations
Department of Planning and Development, Landmarks Division: pp. 3 (top), 9, 10 (top left & bottom), 18 (top).
From *The Plan of Chicago: 1909-1979:* p. 5 (top).
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From *Chicago and its Makers*: p. 18 (bottom).

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